

**Tracing the Mythic Journey in James Joyce's *A Portrait of the Artist as a  
Young Man and Ulysses***



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April 2017

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A Thesis

Submitted to

The Department of English and Humanities

Of

Brac University

by

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In Partial Fulfillment of the Requirements

for the Degree of

Bachelor of Arts in English

April 2017

## **Acknowledgement**

I would like to thank my parents, teachers and friends for helping me to complete this thesis. Immense thanks to Syed Manzoorul Islam sir for trusting me with this dissertation, giving me time to study and think over how to write this thesis and guiding me along the path. Thanks to my parents for all their love and support, as well as all my teachers who provoked me more and more to dive in the world of literature. I would like to thank my friends, particularly Nafisa Nazmul, Fahim Sarwar and Sheik Nahian for all their help. I think without their help this dissertation would not be finished. Also big thanks to my big brother and friend Zubayer Alam for his guidance and many discussions we had over my undergraduate years which have helped me to make an attempt to give a substance to this dissertation. I dedicate this dissertation to all the people who are, in whatever way little or big, a part of my life.

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The meaning of life lies in eternal seeking, and only by seeking shall we  
ever find new reality

P. D. Ouspensky

### Abstract

This thesis is an attempt to illustrate the mythic dimension of James Joyce's works. Two of his novels *The Portrait of the Artist as a Young Man* and *Ulysses* have been taken for the study of this thesis. This thesis mainly focuses on the aspects of the journey in the two novels of Joyce, and highlights the significance of the journey as it transforms itself from a regular journey into a journey of profound discovery and realization. The metamorphosis of the journey from everyday experience to something which is profound and insightful in its realization is what this thesis has termed as the "mythic journey". A mythic journey is a journey where time and space are transcended, where the only moment left is the here and now. This thesis looks at the "creative reality" Joyce has presented in his novels, a reality which is the individual's own experience of the world revealing within him the significance and splendor of life. In this "creative reality" there exist no time or space as a totally different dimension persists in which human beings are not recognized by their name, or by their nationality or religion. All these are transcended through myth and what is essentially left is the pure human being, which is a potentiality, a process of becoming. This process of becoming is what Joyce has shown in his novel through a journey, and this journey has been called a mythic journey. To provide a better conceptual understanding of myth and other issues which this thesis essentially deals with, works and documentaries of mythologist Joseph Campbell, and along with Campbell's works, Alan Watts's book *Myth and Rituals in Christianity* have been used.

## **Chapter 1- Introduction**

The mythic journey is a quest beyond meaning, it is a journey to the core of experience by an individual, and both the experience and the “experiencer”; the journey and the individuals undertaking the journey demand contemplation in order to illustrate and create a sense of what is a mythic journey. Mythologies come from the hidden depths of the human imagination in the form of symbols and find expression through dreams, revelations, etc. as a testament of the everlasting human will to exhaust the limits of possibility. Furthermore, any symbol has to be contemplated not on the literal meaning it gives, but the metaphor it conveys, and through the metaphor the attempt a myth make to make the mind access the inner reaches of existence and the various experiences, which make an individual realize the substance of existence. Creation is prior to the meaning human beings have given it and only after coming in experience with creation could human beings create some sort of meaning of the whole of creation. Similarly myths spring up from the depths of the human mind quiet spontaneously, and then a meaning is searched for it and given to it after human beings come in contact with myths. However, the question to be speculated upon is upon what basis a meaning is given to a myth. The basis, which this study would like to assume, is the individual’s experience of life which gives myths a meaning. Carl Jung argues that within dreams, like myths, are hidden symbols, which convey the human archetypes consisting of meaning which is beyond a human being’s immediate identification of reality and sensual perception. An individual’s thought find expression through the culture in which he/she belongs to and, as a result, the words may not be enough, or the symbol in its appearance may not be enough to discover the essential meaning of a myth. In order for the human intellect to have an exposition of the depths of what a myth conveys, the metaphors present in a myth and the indication which exist behind the material words and

symbols present in a myth needs to be studied and looked into. Over centuries human beings have felt a deep inner obligation to express what they perceive life to be, the experiences they have had participating within the fields of creation they have sought to express through various means, from stone carvings to today's modern literature and paintings and music. It is this sense of obligation, which I think offer human beings the capability to convey their experiences of life through symbols, and the rich metaphor it conveys, despite their "knowing" from where and how these symbols springs forth and how they take shape, as Alan Watts writes in his book *Myth and Rituals in Christianity*, "...left to itself, imagination takes on a structure in the same manner as the body and the brain" (Watts 69). On the other hand, in the very same book a little earlier Watts states,

"In one sense...metaphysical knowledge is the ground of what every man knows-what he knows before anything else...It is the *sine qua non* of other knowledge...But it is at the same time a neglected knowledge, because the mind is distracted by things that come after somewhat as the consideration about the past and future distract us from the immediate present" (Watts 59-60).

As a result, the *sine qua non* cannot be given a meaning intellectually only through mere speculation and contemplation, it has to be lived and experienced in the "here and now", which is outside and separate from future and past. In this sense, as mentioned before, mythic journey is a quest beyond meaning. It is a quest, which consists of a meaning, but that meaning comes from experience, not from any intellectual comprehension of what the journey is. James Joyce wrote *Ulysses*, which comprises of a man's one-day journey through Dublin, and this journey he has constructed in an equivalent manner with the journey of Homer's Odysseus who travelled for 20 years throughout many parts of the globe. However, the journey is not equivalent in terms of

quantity as one journey is made in 24 hours and another in 20 long years. The journey is similar qualitatively as both Bloom and Odysseus participate in a journey that makes them aware of the profound truths of existence. The journey present in Joyce's *Ulysses* makes Bloom a father to a lost vagrant boy striving to become an artist. Bloom teaches Stephen love which he sees all men of Ireland lacks, and such profound truths which Bloom himself realizes and passes on to another boy makes their relation a father son relation, just like Odysseus's relation with his son Telemachus. The journey which Bloom takes, or which Stephen Dedalus takes in both *Ulysses* and *Portrait of the Artist as a Young Man* metamorphoses itself into a mythic journey as the individual undertaking the journey becomes more aware of aspects of their own existence and gains momentary access of certain things, which are beyond their level of recognition. As this comes to pass through the gradual progression of the individual, the journey takes itself into a dimension beyond time and space. In the Kena Upanishad, quoted from Joseph Campbell's book *Inner Reaches of Outer Space*, it is written, "That [which is beyond every name and form] is comprehended only by the one with no comprehension of it: anyone comprehending, knows it not. Unknown to the knowing, it is to the unknowing known." (*Inner Reaches* 86-87). It is precisely through this that Odysseus remains present in Bloom, an eternal metaphor of man, and not only Odysseus, but Elijah and Christ. Furthermore, it is this that makes Bloom and Stephen's meeting the union between Christ the Son and Christ the Father or God, the Spirit recognizing the own substance with which it is made of. In addition, the spiritual father son relation of Bloom, Odysseus, and Stephen, Telemachus takes such a form of Joyce's novel through the definition provided in the Kena Upanishad. The process through which creation has been operating for eternity cannot be directly expressed in words, for words only emerges from human memory, and only in relation to the human memory creation and the process through which life

moves on, a part of which is the myth itself, is unknowing known; for otherwise the “unknowing known” is also a word in the guise of a metaphor. Only metaphors can indicate the ever present “here-now” as far as words are concerned. This process of creation is ever present and yet cannot be directly conceived by the mind, and remains unknown to the immediate level of recognition of the reality, which human being sees and projects, for it is beyond the time and space and memory constructed by human beings, and what Joyce did in his novels is through the mythic method, using the mythic journey, he provided certain glimpse of perhaps what can be called a part of the “unknowing known” through various subtle allusions some of which this paper will explore. This “unknowing known” can only be conveyed by metaphors. An individual’s unconscious takes on such forms at times that it starts to operate beyond any level of association, and furthermore, beyond the human constructed time and space the level of perception, or as Blake calls it <sup>1</sup>“the doors of perception”, which is beyond space time and the law of causality. It can be assumed that it is precisely this, which Stephen thinks about, in the second chapter of *Ulysses* when he sits near Sandymount Beach. Stephen thinks to himself about the *Nebeneinander*, which Joseph Campbell states in his book *Creative Mythology*, “(field of things beside each other), namely Space” (*Creative Mythology* 339) and *Nacheinander* “(after each other), Time” (*Creative Mythology* 339).

Shut your eyes and see. A very short space of time through very short times of space. Five, six: the *nacheinander*. Exactly: and that is the ineluctable modality of the audible. Open your eyes. No....If I fell over a cliff that beetles o’re his base, fell through the *nebenienander* ineluctably...Am I walking into eternity along Sandymount strand?...Open your eyes now. I will. One moment. Has all vanished since? If I open and am forever in

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<sup>1</sup> “Doors of perception” is mentioned in the poem *Marriage of Heaven and Hell*. Reference of this poem is provided in the third chapter of this thesis.

the black adiaphane... See now. There are all the time without you: and ever shall be world without end (*Ulysses* 39-40).

In this complex interior monologue of Stephen where Joyce attempts to articulate what occurs in Stephen's thoughts, it can be seen that Stephen from the very beginning is attempting to penetrate through the "ineluctable modality of the visible", perhaps to find another <sup>2</sup>modal, which is not the visible but present. "Shut your eyes and see", to see whether time and space exists individually, without him, without his consciousness. Moreover, he reaches to the conclusion that time is without him, and the world is without end. In this passage, Stephen makes it very clear that he, Stephen, is separate from space and time that which he thinks about and sees. By closing his eyes, he escapes from the ineluctable modality of the visible, but he still remained within the *nacheinander* and *nebenienander*, still within the field of space and time. It is this, space and time, which Stephen needs to transcend in order to meet with Bloom, his spiritual father. Joseph Campbell in his book *Creative Mythology* interprets this particular monologue as,

The aim of this brooding hero [is] to penetrate that threefold veil of Space, Time and Cause- Effect and so to come to the "Father", "Drowned Man", "Finn-again" (the Irish word *fionn* meaning "light"), who is lost to view in the deep dark "adiaphane": beyond and within the "diaphane" of this limitless mothering sea of forms, rising, falling, roaring all around us, like waves (*Creative Mythology* 339).

The word "diaphane" perhaps refers to translucent, transparent, and as can be seen in the above quotation of the passage from *Ulysses*, Stephen gets scared to open his eyes in case he finds

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<sup>2</sup> Stephen realizes that he is not a part of the Time and Space in which he belongs to, he is separate from it. However outside Time and Space what remains is expressed as the "the black adaiphane" (fear of the unknown) which Stephen is scared to go into, and this fear arises out of his ego. In order to realize life, life as it simply is, Stephen needs to become one with Bloom and through Bloom recognize himself not in the light of his complex concepts but in the light of life.

himself in a timeless space less state, the “black adaphane”. Stephen is scared because of his ego, and precisely because of his ego, he is scared to be lost in the deep dark “adiaphane”. In *Portrait* Stephen realizes that his bondage of Ireland is acting as a hindrance from him becoming an artist. However, in *Ulysses* Stephen realizes that it is his own ego, which is the bondage. Stephen is ego bounded; he is scared to give up his current self, self-inside the shell of his own ego. For Stephen to transcend his ego is equivalent to transcending Time and Space because with Bloom, Stephen finally discovers the “word known to all men”, love, and through love Stephen breaks his shell of ego and is able to see himself in another man, Bloom. Bloom makes Stephen aware of this one word, which makes Stephen overcome his guilt and fear arising out of his own ego. Stephen’s adamant declaration of not serving to the other is the voice of his secondary self, or ego. Stephen, as a human being and as an artist, is far more than his ego, and this Stephen discovers after meeting Bloom. Stephen goes through a total reevaluation of life, and this journey which he takes throughout *Ulysses*, neither Stephen himself nor Bloom is aware of. Stephen meets Bloom, and through that, Stephen meets himself again by being a man who is more conscious of who he is. Between the “seas of forms” ever changing, in the constant flux of life Stephen is caught up in the memories of his dead mother and the guilt with which he is chained. Stephen is a boy who has no money, hence his anxiety about the future, and chained with the guilt due to the death of his mother, hence his anxiety about the past. Therefore, Stephen is bound by both past and future and this he transcends through the communion with Bloom. From the “black adaphaine” to the “fionn”, from darkness to light, Stephen progresses as he journeys towards meeting Bloom. That which is eternal in the flux, which is his own self, is made to realize to Stephen through Bloom. Thus, Joyce shows how a common life of a 20<sup>th</sup> century artist

and an Irish citizen takes on a majestic significance, and their everyday journey becomes a mythic journey.

The journey in James Joyce's novels turn into a mythic journey as the individuals transcend their "everydayness", culture, religion, social norms and even transforms themselves while undertaking the journey. The aforementioned example is given just to illustrate how both the "experiencer" and the "experience", the individuals and the journey of which they are a part of; essentially their life becomes a part of something which is grander, larger than the limited human comprehension of existence, are involved. Stephen's own self inquiry leads him to Bloom, and it is Bloom's own urge to seek someone to whom he can pass on his understanding of kindness and love which makes him come to Stephen, as will be seen in the chapter in this study which deals with *Ulysses*. Joyce treats the everyday truths of life, the metaphysical speculations of Stephen and Bloom is seeking of the presence of love and compassion in Ireland, not as ideas but a reality of experience. This reality of experience of the characters is what makes them undertake the mythic journey, and whether it is Odysseus, Elijah, Christ, Penelope or Shakespeare, prime characters of Joyce become these figures in the light of their thoughts emerging from the depths of their unconscious, which is distinct from the conscious reality of human beings and is to the conscious mind the "unknowing known".

Journey is an ever present aspect of the human life as life itself and its progression, filled with various experiences, is considered as a journey. Myth can be defined as a complex presentation of stories, which demonstrates, through the symbols and metaphors, the inner meaning of the human life and the universe which human beings are a part of. Mythic journey therefore can be said, in accordance with the aesthetics of James Joyce, a journey that reveals to an individual the meaning of his inner life. The realizations, which are presented in myths, are

not the end results of some concrete, rational assumption; these are experiences which form an individual's state of being which human beings try to become conscious about. To the conscious mind these often times seem to be ephemeral, a momentary glimpse into the unconscious mind about the "truths" of existence, which reveals and before one can touch it with his/her conscious minds it, disappears. These events arrive out of the depths of the unconscious mind and reveals some truth which one cannot get hold of by his/her normal range of perception. As Carl Jung in a chapter of his book *Approching the Unconscious* writes, "A sense of wider meaning to one's existence is what raises a man beyond getting and spending" (*Man And His Symbols* 78). These events, which are profound in its revelation of the realizations about the truths of one's own being is beyond mere "getting and spending", beyond the daily transactions of life and therefore the truths which these events provide cannot be comprehend by the intellect. An intuitive understanding is required. Samuel Taylor Coleridge in his *Biographia Literaria* writes, "The Primary imagination, I hold to be the living power and prime agent of all human perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I AM" (*Text on English Literary Criticism* 331). The infinite "I AM" reveals to human beings its eternal nature, the "primary imagination" which comes out of the unconscious, making human being the prime agent, the perceiver of the whole world. When in the finite mind the eternal act of creation arrives, or when the mind discovers the eternal act of creation, human beings become a part of something which is timeless. It is thus becoming a part of this timeless dimension which makes a simple man like Bloom, and a journey, which he takes on July 16 1904, to become Odysseus, and his grand journey. As the journey progresses Bloom becomes more aware of who he is through his stream of thoughts and situations he faces, he asserts himself as a Jew not only in the cultural sense but also in an existential sense. Stephen gets blinded by his ego as he rejects his

society and thinks no one can understand the merit of his aesthetic thinking, and the memory of his mother haunts him from progression in life. Stephen needs a guidance of a father, and it is both Stephen's need of love and Bloom's obligation to pass his love onto someone is what makes their relationship a father and son relationship. In appearance Stephen and Bloom are two totally opposite men in nature, one is scientific and more oriented in the values one must create by being a part of his/her society, and another is a total rejection of all the social values and is adamant to live a life of an artist who loses his way in his "experience of reality". Joyce uses daily actions and situations, often presenting a situation in parody or in such a simple manner that the significance becomes very subtle to be presented as a "mythic" situation. The significance is always hidden within the events, especially in *Ulysses*, and needs a close decoding to make the mythic significance unhidden. Joyce can be referred to as a great synthesizer who amalgamates the whole complex of man, both the pathological being of a 20<sup>th</sup> century man and the indwelling being ever present in all men throughout the ages, through myth. The mythic journey gives a sense of direction to James Joyce's works, works that involve unrest of interpenetrated elements not graspable by the intellect immediately, but gradually opens up through multiple readings, and works, which does not finish but ends with a sense of an ending. As a result, this paper aims to explore the mythic dimension in James Joyce's works.

## **Chapter 2- The Significance of Metaphor in Myth**

Joseph Campbell in his book *Creative Mythology* states that,

The best things cannot be told, the second best are misunderstood. After that comes civilized conversation; after that, mass indoctrination; after that, intercultural exchange. And so, proceeding, we come to the problem of communication: the opening, that is to say, of one's own truth and depth to the depth and truth of another in such a way as to establish an authentic community of existence. (*Creative Mythology* 84)

In the quoted passage above, it is mentioned that the best thing which exists within a human being cannot be expressed directly to another human being, and the second best thing, which an individual, through various means, attempts to express, is often misunderstood. After these two things remain civilized conversation and intercultural exchange. The reason that the "best things", which are also, it needs to be mentioned, profound things in human beings through which he/she establishes some sort of contact with what is generally known as "truth", arising from the depths of one's unconscious or out of some profound event, are inexpressible to the general human beings and are misunderstood is because they diminish under the weight of the language used for the purpose of civilized conversation and intercultural exchange. The language used in daily conversation and intercultural exchange is not sensitive enough to express forth the individual truths of a human being; the language which has been constructed towards fulfilling the purpose of civilized conversations is not perceptive enough to express an individual's insightful encounters with the profundity and intensity of existence. However, there comes a time when the truth and depth of one human being finds a crack through which the light of his authentic experience of existence comes out. At that moment, language takes on a different form to carry out an authentic expression of existence where truly one's own depth and truths of life

become communicable to the society. The language with which myths are created is similar to this, and furthermore, they are often in symbolic form and content, radiating its message through metaphors, which reveals one or other intrinsic dimension and the mystery of human existence. Giambattista Vico in his *Scienza Nuova, The New Science*, writes that <sup>3</sup>myths are imaginative attempts to solve mysteries of life and the universe. In order for language to touch the mysteries of existence, some of which are deeply experiential and remains very difficult to express on the verbal level, it needs more than what language requires to fulfill for daily communicative purposes. In one sense, those who used to be the creator of mythologies in the earlier period of human history are very much the same as today's artists; they express the depth and truth of human existence. However, the medium of expression of almost every myth is psychologically symbolic; whether in the form of words or pictures or existing oral traditions, mythologies has sprung up from the depths of human imagination to convey an authentic individual experience and the form of this expression is often through symbols and metaphors. Therefore, the narratives of myth are to be read not literally, but metaphorically. At many a times, particularly in modern times, the artist, being of an equal status with the mythologist of primitive times, finds it difficult to express the artist's interior life and its various dimensions with other people. The center of consciousness of the modern artist has to be transcended by the artist himself in the sense that he must somehow find an expression to convey and communicate the voice of his inner being to the world, and furthermore, the artist must directly reach from his center of consciousness to another's center of consciousness. The artist's experience must not be within a close horizon, the perspective of an artist should be as vast as the sky so that every individual can look at it and become a part of it in his/her own way. However, in order to achieve such an

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<sup>3</sup> This information has been taken from the "Introduction" of the book *World Mythology*. Ed. Roy Willis. London: Duncan Baird, 2006. 10-16. Print

expression the artist has to go against his/her culture and society. Even in the very language, which the artist learns in his growing up, determines the manner in which an individual can express him/herself. In addition to that, Sigmund Freud has proposed one theory known as process of introjections where a child growing up in a particular family or in a particular culture acts in accordance with the will of his/her culture or family, the individual will power becomes dominated and at times overpowered by the laws of the culture and society. For an artist to respond to his/her call of the soul, he/she almost always needs to go against the laws of his/her culture and society. The essential reason behind this can be said that the society tries to confirm the individual to its laws trying to serve the collective, whereas on the other hand, the artist gradually develops into a being with an awareness of his/her own individuality, which is the individual having the ability to perceive something which is larger than his own self, perhaps attaining the perception where his own self merges with the whole of existence. The Aesthetic arrest, which occurs in the novel *Portrait of the Artist as a Young Man*, perhaps, is the greatest example of this point, and Dedalus gradually leaves his own society in order to respond and attain the expression of his experience of the “higher reality”, the image which was revealed upon him in the aforementioned novel as illustrated in Chapter 4.

As a result, the medium of expression which artists use must also be different from the means of expression used collectively. In case of language, for example, the writing artist must use language, as that is the only mode of communication. However, for the writing artist in the very usage of the language there must be present elements which would suggest and convey the “higher reality” or an individual truth of the artist. This truth must be an individual experience, and the writer’s job is to convey and expose his experience, his truth to the people, to illustrate his attainment of perceiving something, which is larger than the immediate perception of reality.

In instances like this language oftentimes becomes metaphor, words transform from its semantic structure to a metaphor providing indications for the mind towards the truth of the artist. The significance of the meaning lies not in the words, but that which is indicated by the words for the mind to explore and dwell into. The artist turns the individual outside in, the subjectivity determines and paves the way for the objective world, not the objective world determining the subjective intelligence. For example, science and many other faculty of intelligence deduce the external world, and from that, the internal world of human being is determined. For the artist it is purely the subjective world, which constitutes what a human being is, what existence is, and words are not enough to express the subtleties in this domain. As a result, the significance oftentimes lies in the shadow of the expression, not immediate in the very expression itself. For example, it can be asked what Joyce is trying to state by making Leopold Bloom, a common man of the 20<sup>th</sup> century, Odysseus, the grand creation of Homer. The purpose of the author itself becomes a riddle to begin with. It is only in the journey and the experience of the journey that a connection between Bloom and Odysseus can be found, and the journey itself reveals the true significance of Leopold Bloom. The journey gives Leopold Bloom's existence a meaning, which is beyond the immediate perception of a common man of the 20th century, the essence of his being is gradually revealed to the reader as they become unhidden through the journey he undertakes and its correspondence to that of Odysseus. Odysseus is the metaphor, the indication of the hidden splendor residing within Leopold Bloom. As mentioned in the previous chapter, quantitatively there can be seen various differences between the life and journey of Homer's Odysseus and the short journey of Joyce's Leopold Bloom, however qualitatively they are similar. For example, in chapter number 17 of *Ulysses*, which is paralleled to the chapter Ithaca of Homer's *Odysseus*, Bloom returns to his own home after a long roaming around of Dublin and

destroys the suitors of his wife Molly by being in mental equanimity with the whole situation, whereas in Homer's *Odysseus*, Odysseus kills all of Penelope's suitors. From the appearance of this the difference might seem very vast, but after Odysseus has killed the suitors of Molly he also felt an equanimity which Bloom feels beforehand without any action, but simply by understanding his situation. Therefore, in essence their action is the same; however, in appearance they are not. Bloom realizes the meaninglessness in the sexual pursuits occurring between various men and his wife, and just by obtaining mental equanimity through understanding and accepting his situation, he does what Odysseus does through killing Penelope's suitors. In earlier times, human beings viewed themselves as part of the whole, a part of the larger and grander narrative challenging and becoming the divine. The conquest was not one of conquering, but becoming a part of the divine. The earlier mind, or "primitive" mind- the word primitive is only used to designate the mind different from the "modern" mind- had the illusion of understanding the earth in which they lived and the nature which sustained their lives. The modern scientific mind, and its approach, is to disintegrate any physical phenomenon and to look within them by breaking them up with only one purpose, to solve them and making them confirm with the human intellect. Modern human being viewed themselves as nothing more than a bundle of sense impressions and feelings, and in addition to the political situation the 20<sup>th</sup> century the modern man faced deep sense of existential angst as human beings were very detached from any sense of recognition of a meaningful life. The mystical representation of the "primitive" mind might seem to provide only illusion of what life and Earth and Nature is, but within this illusion there were, and still are, significant element of truths, similarly as in today's scientific mind intellectual inquiry also contain truths by deducing and breaking physical phenomenon into pieces of understandable statements. The essence, however, of being or

existence lies neither in the illusion of what life is nor in the intellectual view of what surrounds life. Categorically illusion and intellect are contradictory, but both originate from the human mind. As Claude Levi-Strauss writes in his book *Myth and Meaning*

If we are led to believe that what takes place in our mind is something not substantially or fundamentally different from the basic phenomenon of life itself, and if we are led them to the feeling that there is not this kind of gap which is impossible to overcome between mankind...then perhaps we will reach more wisdom, let us say, than we think we are capable of (*Myth and Meaning* 19)

Through this passage, perhaps the significance of Joyce's aforementioned comparison can be seen. In Homer's *Odysseys* the action of Ulysses and his son to slaughter all the suitors of Penelope is justified, however, in Joyce's *Ulysses*, such an action would be reprehensible, and vice versa. Due to the dissimilarity of time and age, and the change of human attitude Bloom and Odysseys undertake actions which are different. The latter is a grand hero who has travelled 20 years wandering throughout the globe and finally returned home to get together with his wife and kill all her lovers, and the former is a 20<sup>th</sup> century man who has returned home from a wandering throughout Dublin. The imagination of the earlier mind, the "primitive mind" was larger and grander as they imagined life to be of a part of something which is larger than, or equal to Nature and Earth. However, the 20<sup>th</sup> century mind is filled with anxiety and uneasiness, and its attitude of life is more scientific, the imagination replaced by the intellect, which only views the world in deducible pattern of a phenomenon, not something which is larger than the whole universe. As a result, in appearance Bloom and Odysseus's actions are miles apart. However, in Homer's *Odysseus* the hero feels the same mental equanimity as Bloom does by undertaking an action

which both undertakes, to remove the stain of the suitors from their <sup>4</sup>house. Odysseus kills the men and then, "...the king, / Euryclea calling, bade her quickly bring/ All-ill-expelling brimstone, and some fire,/ That with perfumes cast he might make entire/ the house's first integrity in all." (*Odysseus* 464). Bloom does the same action, but with an understanding of the situation. Bloom thinks during reaching the feeling of equanimity, "...each one who enters imagines himself to be the first to enter whereas he is always the last term of a preceding series even if the first term of a succeeding one, each imagining himself to be first, last only and alone, whereas he is neither first not last not only not alone in a series origination in and repeated to infinity" (*Ulysses* 740), and then Bloom thinks about Equanimity, "As natural as any and every natural act of a nature expressed or understood executed in nature by natural creatures in accordance with his, her and their natured natures, of dissimilar similarity. As not as calamitous as a cataclysmic annihilation of the planet in consequence of collision with a dark sun..." (*Ulysses* 741). Odysseus removes the smell of the dead body of the suitors, Bloom the thoughts, which remained after the suitors of his wife left his premises. Bloom also establishes his home's integrity by thinking of this particular event not as calamitous as a cataclysmic annihilation of the planet, and considers this as a natural act, with the acceptance that he has some physical limitations. As a result, the mental equanimity of Bloom and Odysseus is what is similar between them, and it is this ability of a man of the 20th century to not take violence and understand and accept who he is, is precisely what makes Bloom a man who is grand and large like Odysseus. This interpretation seems paradoxical, but substantially there is no difference between Bloom and Odysseus, the expression is different, but the reality of experience of both Odysseus and Bloom is the same, and with it the hidden significance their action. The mind of Bloom and

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<sup>4</sup> By the word house both the inner mental dimension of an individual as well as the physical premises in which one lives are signified.

Odysseus are from two different ages, and henceforth their expressions/actions are different, but the experience of life is the same despite such a huge difference of time. In order to bring forth this significance of Bloom and his actions Joyce had to use myth, present a mythic parallel to illustrate that which can only be indicated. It is not that through comparison of Bloom's action with Odysseus Bloom is important, or Bloom is different from the rest of the men and women which surround him. Bloom is not separate from Odysseys, just as Bloom is not separate from anyone for he is the every man and a no-man at the same time. It can be assumed that Joyce intended to show through Odysseys a metaphor which shows the grandeur and immense significance which consists within existence and through myth Joyce has affirmed the eternal spirit residing in human beings throughout time.

To convey this, which is essentially timeless, life, which is ever present and eternal, the mythic comparison and the metaphor which the myths signify are needed. The significance of myth lies in the metaphor it conveys, and the metaphor indicates that which is not only within the realm of the mind, but within the realm of life and the experience of life itself as a whole. The modern artist as well as early creator of mythologies only provides an indication to their readers and audiences, through metaphors, to illustrate the significance which lies in the experience of life. Within the realm of linguistic representation, or representation of any kind for that matter, only the indication can be found, but through living the indicated experience can be attained. The part can be analyzed or imagined, but the whole always needs to be experienced. Bloom is Odysseus, and as for that matter, we all are. Each human being contains the whole of creation within him/herself. Myth acts as a bridge between the view provided by the illusion/intellect of what life is and living life, and only through participating in the journey of life such realizations can be exposed to the individual. Perhaps this is the reason why Joyce employs in his works

everyday phenomenon to illustrate something, which is timeless, and of immense significance. The mythic journey, as the further chapters will aim to illustrate, is the journey of life, which involves the gradual exposition of the individual to recognize himself not as something he is according to the perception of the society and culture, but someone who is timeless and transcends the dimension of space and time. In this sense, Leopold Bloom is Odysseus, and Stephen Dedalus Telemachus, the son of Odysseus; Bloom is the spiritual father and Dedalus the spiritual son. In the mythic sense Stephen in *Portrait of the Artist as a Young Man* is Dedalus of the ancient Greek, who is the great artificer and who <sup>5</sup>“puts his mind into unknown arts”. The young artist’s lived experience through the journey of his life made him Dedalus, has given significance to this name. Again, Stephen Dedalus and Leopold Bloom in their interaction become a single person in the sense that both of them attain reflections of their own lives through each other, and in this understanding and harmony between them the two become one, and herein lies the significance of Joyce comparing them to Jesus Christ where the Father becomes one with the Son. Both in the mystical sense and in the mythic sense it is the experienced which is life, the experience which are the events occurring in life and their significance, and the “experiencer”, individuals undertaking the life’s journey, which together provides an understanding of human consciousness of its own realizations into the mysteries and essence of existence.

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<sup>5</sup> The quotation is taken from Ovid’s *Metamorphosis*. This is also the quotation with which Joyce’s *A Portrait of the Artist as a Young Man* begins.

### **Chapter 3- The Role of Myth in Joyce's Works**

William Blake in his poem *Marriage of Heaven and Hell* wrote, "If the doors of perception were cleansed everything would appear to man as it is, infinite" (*Blake's Poetry and Designs* 93). From this line of Blake one thing can be deduced, that man's door of perception are not cleansed, that human beings are limited within a determined line of horizon as far as their perception is concerned. In addition to that in the first chapter of the book *The Inner Reaches of Outer Space* written by the American mythologist Joseph Campbell, it is written that Immanuel Kant in his book *Prolegomena to Any Future Metaphysics* asked the question that how is it possible that by being here in this space, we human beings can make judgment of the space which is out there, or what is commonly known as outer space. The answer Kant provides to his own question is that, as stated by Joseph Campbell in his book, "... the laws of space are known to the mind because they are *of* the mind. They are of a knowledge that is within us from birth, a knowledge *a priori*, which is only brought to recollection by apparently external circumstance" (*Inner Reaches* 1). As a result, it can be seen that the doors of perception of man can only be cleansed if man dive inwards within himself, if human beings go in search of themselves to attain a realization of that *a priori* knowledge which exists within man and which, by its very nature, transcend the limitation of time and space. One of the fundamental aims of Joyce's art has been to give expression to that primordial knowledge which in Kantian language is *of* the mind, or to express it in another language, which exists within the soul of the individual. One aim of this paper is to show that James Joyce was exactly such a writer whose art has attempted to speculate that knowledge of the inner self. Joyce makes his prime characters think in a way that through a gradual understanding they attain the ability to perceive the world and themselves as part of the world which is not limited by the physical boundaries of time and space and the

laws of cause and effect. Joyce opens up this dimension in his art through what is known as the mythic method. This method is easier to notice when reading any of Joyce's works such as *Portrait of the Artist as a Young Man* or *Ulysses*. The mythic method becomes very much vivid in Joyce's works as the novels progress, and the function which this method fulfills is also very important, perhaps the most important one in Joyce's art. The Mythic method makes Joyce's characters, and at the same times the readers, aware of the core realization of human existence, the knowledge which is *a priori* of our existence, which also can be expressed as the all-pervading soul. *Ulysses* begins with the Latin phrase *Introibo ad altare Dei* (*Ulysses* 1), which means, "I go into the altar of God". This remains an indication of the journey from the human dimension towards the mythic dimension where the <sup>6</sup>"fundamental and the dominant" meet, in the words of Stephan mentioned in the Circe chapter of *Ulysses*. In other words, the meeting of the fundamental and the dominant can be interpreted as the meeting of the material and the spiritual, the meeting of the body and of the soul, the converging of the human dimension with the mythic dimension where the limitations of the physical dimensions are transcended, and this also can be said to be a metaphorical expression of the aforementioned Latin expression. As a result, the journey in which the material and the spiritual meet, the fundamental and the dominant meet, remain crucial in Joyce's works. Although the journey, in its physical appearance, takes place in a single day in *Ulysses*, and from childhood to becoming of a young adult in *Portrait of the Artist as a Young Man*, the immensity and the significance of these journeys and the existential experience which the individuals undertaking the journey attain, has to be expressed by something other than the mere physical aspect of it. As a result, Joyce uses the mythic dimension as a metaphor to hint towards that which is too immense only to be

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<sup>6</sup> Stephen talks about this in the Circe chapter of *Ulysses* when he is playing the musical note *Open Fifth*, also known as "bare fifth" or "empty fifth". This signifies that Stephen is on the mark of losing his ego, "emptying himself" and hence fully offering himself to Bloom.

expressed by its physical aspect. The mythic narrative is present in Joyce's works, especially in *Ulysses*, because in the novel the narrative shows events occurring on a particular day in early 20<sup>th</sup> century Dublin, and with it there is something present within these events which is outside the physical perception of time, hence beyond any conception of time. For example, Bloom a common man who works in the advertising sector, plays the role of Ulysses throughout the whole day, and in the Cyclops chapter of *Ulysses* Bloom, a modern Jew of Ireland, becomes Elijah. Joyce transcends culture and religion through his mythic method and shows the profundity of things, for example love and the existential relationship which exists within an identity embraced by a human being. It is Bloom who teaches Stephen the meaning of the "word which is known to all men", love and compassion, and to fully affirm one's existence in its immensity and grandeur. In addition, Joyce shows Bloom as Elijah primarily because Bloom claims himself as a Jew, not as a man who strictly abides in his religion, but as a human being who is familiar with the primary element residing in all religions and every human being's relationship with one another, which is love. In the first part of *Ulysses*, Telemachus, Stephen talks to a professor by the name of Mr. Deasy who is the principle of the school in which Stephen teaches. While having a conversation, Stephen refers to God being present in the playground where little children are playing. This perhaps suggests one view of Joyce that the immanent and the transcendent are not separate; even through the most small aspect of creation human being can experience transcendence. Bloom is paralleled with Homer's Odysseus by Joyce because it is through Bloom Joyce plunges more inward into this common man or no-man's consciousness, finds the consciousness of an Odysseus and the consciousness of every man. That which is immanent can be used to experience transcendence as through Bloom an

Odysseus or through Stephen a Christ can be discovered, and the role of myth in Joyce's works perhaps has been to illustrate this aspect of the human psyche and existence.

Through the mixture of the human and the mythic dimension, Joyce gives his characters a new and different reality while being very much rooted in the reality of the regular human dimension. The new reality remains unconscious, however, present in both the minds of Joyce's characters and in his narrative. As two parallel lines never meet, these two realities never meet; however, they simultaneously remain present in Joyce's novels and in the life of Joyce's characters. In the actions of Joyce's characters, both physical and mental, both the human reality and a grander and larger reality exist together. Making the characters all too human, Joyce transcends the human dimension and enters another dimension, a dimension that exists within the inner nature of the human mind. Almost all of *Ulysses* is a narration of either the mind of Stephen or Bloom. Using the stream of consciousness narrative technique Joyce creates a different plane of reality, the reality within the psychological realm where the holy and the profane, the good and the evil, fear and longing, regret and happiness, all these things conjoin. Operating within this realm Joyce makes the physical and the spiritual dimension converge through which his characters remain as they are, i.e. they remain human, and at the same time become something larger than life. For example, in *Ulysses* Bloom remains an average common modern man, who works in the advertising business and Stephen, remains a struggling artist in Dublin. However, in the common dwelling of Bloom there exists a significance which Bloom is not aware of, that in his ordinary human action exist the grand action, which Homer's Odysseus undertakes. Joyce's mythic dimension exists within the human dimension, and the mythic dimension transcends the human dimension by being present in the human dimension. It can be expressed in a simplified manner by what Jungian psychoanalysis calls collective unconscious.

Collective unconscious is generally defined by the part of the unconscious mind which is derived from the ancestral memories and experiences and which remain common to all humankind. Therefore, there exists, according to Jung, two sort of unconscious, the individual and the collective. James Joyce opens up in his works, through the mythic dimension, both the individual as well as the collective unconscious of his characters. Perhaps it is through this Joyce claims his character Leopold Bloom is both everyman and a no man, a common man working in the advertising sector in Dublin in the early 20<sup>th</sup> century, and a man who is also separate from the rest of the people of Dublin in numerous ways. Bloom is a Jew and is a victim of the bigotry of the general mass of the then Dublin, he has a sense of compassion which he himself witness others who surround him lacks, Bloom is a man who accepts with equanimity the love affairs his wife undertakes with other men, a man who has the capability to love, which he later on discloses to Stephan who is in need of it. Furthermore, Bloom is also shown as Elijah in the Cyclops episode, plays the father figure in his time spend with Stephan, which connotes as the father in the Christian sense as God, as well as Odysseus the father of Telemachus, who is Stephan. An individual carries many aspects within him/herself, not only on the level of personality but also in one's actions, and through these thoughts and actions there occur subtle manifestations of one's various identities. In each chapter of *Ulysses*, Joyce makes Bloom's various identities come up to the surface through his thoughts or actions, and these identities very quickly become invisible. These various identities of Bloom remain ephemeral; however, they always surround his physical being. Apart from Bloom, in speculating the character of Stephan Dedalus in both *Portrait of the Artist as a Young Man* and *Ulysses*, it can be seen that there are numerous mythic parallels which Joyce make with Stephen who is an aspiring artist. In *Ulysses* he is seen as an aspiring artist who is struggling to identify with his society and people who

surround him. He struggles because of his ego which Bloom, as the novel progresses towards its end, breaks and makes him see a new dawn in his life. Stephen sense he cannot associate himself as an artist with the society whose people he cannot understand, and who fails to understand him. Stephen remains an aesthetic vagrant as the novel ends, but he attains an important realization, which will be able to make his life steady so that he can pursue his art with a serious intent. Joyce's Ireland of 1904, by and large, was unproductive. "Ireland sober is Ireland free" (*Ulysses* 374) writes Joyce. However, in reality, Joyce's Ireland of 1904 remains drunk. Stephen also remains like Ireland and its people, only drinking, visiting brothels and sheltering by his ego that no one will be able to understand his art theory. The young artist needs only that word which is known to all men, love. Stephen receives this love through Bloom; Bloom plans for him many things, which would give him a new life. One important thing, which *Ulysses* illustrates, is that an artist remains an exile from the society, which creates him. At the end of *Portrait of the Artist as a Young Man* Stephen goes off "to encounter for the millionth time the reality of experience", and for that he leaves Ireland. In *Ulysses*, he comes back to Ireland, to Dublin, and at the end of the book, Stephen becomes ready to once again welcome a new life, a life given by Bloom, by Odysseus to Telemachus, through which Stephen will attain to become an artist in the proper sense. The journey which Joyce makes Stephen Dedalus take in both of his novels are very much a mythic journey, a journey of a constant struggle to become the artist, to give an expression of his own inward experience. The vision, which Stephen sees in *Portrait of the Artist as a Young Man*, is his inward experience of eternity, and again in *Ulysses* Stephen realizes eternity remains in the possibility of his experience when he asks himself "Am I walking into eternity along Sandymouth strand?" (*Ulysses* 40). At the end of the novel *Ulysses* Stephen achieves the ability to come out of the self-made ego and carry on the journey of his to become an artist. In *Portrait*

of *the Artist as a Young Man* and *Ulysses* the mythic parallel of Stephen with Icarus remains. In *Portrait of the Artist as a Young Man* Stephen Dedalus attains a triumph followed by a downfall, and this carries on until Stephen finds a self-resolution to accept life, to welcome the life in which he will pursue to become an artist. In *Ulysses* Stephen is first shown as the fallen Icarus, who is in bondage by the guilt of his dead mother, having no money and no home, being influenced by people like Buck Mulligan, whom Stephen refers to his enemy and who does not have the ability or wish to appreciate the artistic sense of Stephen. Stephen remains a deprived individual, an exile in his own society and a failed artist. The men at the library in the Scylla and Charybdis chapter of *Ulysses* fail to comprehend the complex theory of Stephen about Shakespeare that he is both Hamlet and the ghost of his father; a sign of the theme of consubstantiality, which is one of the most essential themes of *Ulysses* itself. Stephen says,

As we, or mother Dana, weave and unweave our bodies, Stephen said, from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his image. And as the mole on my right breast is where it was when I was born, though all my body has been woven of new stuff time after time, so through the ghost of the unquiet father the image of the unliving son looks forth. In the intense instant of the imagination, when the mind, Shelly says, is a fading coal that which I is that which I am and that which in possibility I may come to be. So in the future, the sister of the past, I may see myself as I sit here now but by reflection from that, which then I shall be. (*Ulysses* 212)

In the above passage there lies a glimpse of Stephen's view of art and the artist, which is the life of an artist, is eternally present in the art, which he creates, and the past, present and future all remains within that art, which is produced in a particular time and place. All true art, it seems Stephen is implying, is never separated from the artist. Furthermore, all true art is universal and

immortal, and therefore a true work of art is that which belong to its time and at the same time is timeless in nature. It can be said that there is a similarity between Stephen's theory about Shakespeare's Hamlet and Joyce's mythic method. As Stephen writes in the time of intense imagination, all of the past, present and future enter into existence, or exists at the same time, in the mythic dimension, the limited perception of time is transcended and time exists together as the past present and future in the here and now. Two pages later in *Ulysses* Stephen also talk about the soul of the dead King Hamlet, and how his soul has been infused with the knowledge that he was unjustly murdered and in order to free his soul King Hamlet became one with his son, Hamlet, to avenge his murder, as Stephen says, "He is a ghost, a shadow now, the wind by Elsinore's rocks or what you will, the sea's voice, a voice heard only in the heart of him who is the substance of his shadow, the son consubstantial with the father" (*Ulysses* 215). Stephen here implies that Shakespeare is both Hamlet and the ghost of his dead father. In addition with this in the very same chapter Stephen says through his creation of *Hamlet* Shakespeare has contemplated about his dead son Hamnet. Stephen's declaration about his views on Shakespeare and Hamlet are very important as they show what Stephen needs to attain, and he attains this at the last part of the novel, to become one with Bloom, his spiritual father. Bloom also has a dead son, Rudy, who dies in his childbirth and Bloom also looks for a spiritual son as Stephen looks for a spiritual father who will give his life a steadiness which Stephen needs. This spiritual father son relation is linked to the Christ symbol, and also to the event of the meeting of Telemachus and Odysseus after Odysseus's journey. As a result, it can be seen that the role of myth in Joyce's works operates on various levels and remains fundamental regarding the functionality of his novels. As in *Portrait of the Artist as a Young Man* Stephen rises and falls like Icarus, who in triumph goes close to the sun and experiences a devastating fall, Stephen remains fallen and in

the last part of *Ulysses* it can be seen Stephen is rising again, as he again goes off to encounter reality for one more “millionth time” after his spiritual communion with Bloom. In both of Joyce’s novels the mythic dimension, within which Bloom and Stephen undertake their respective journey, are immensely important in order to have a sense of direction and meaning when studying Joyce’s novels. What Joyce attempts through both his novels, in particular *Ulysses* is to highlight everything a common modern man and an artist of the modern era experiences and much more a common modern man and artist of the modern era experiences without them being aware of it. The role of myth in Joyce’s novels is to harmonize the whole of human existence in one complete whole. The human dimension is transcended by the mythic dimension, and this perhaps is the important part of the aesthetics of Joyce, to create an art which remains very much in the physical/human dimension and at the same time an art that transcends the physical limitation of perception and provides an understanding, through experiential truths, of the essence of human existence.

#### **Chapter 4- Stephan Dedalus's Journey in *Portrait of the Artist as a Young Man***

James Joyce, who is considered by writers like Thomas Mann and Jorge Borges as the greatest writer of the 20<sup>th</sup> century, wrote *A Portrait of the Artist as a Young Man* which was published, after various many rejections in Ireland and England, in 1916 by an American publisher named W. B. Huebsch. This book is the first substantial novel written by James Joyce, and it is the first of the three major novels Joyce wrote in his lifetime, which includes *Ulysses* and *Finnegan's Wake*. The protagonist of this novel is Stephen Dedalus and *A Portrait of the Artist as a Young Man* deals with the spiritual awakening of his soul. Joyce in this novel mainly deals with Stephen Dedalus coming into recognition to his aesthetic sense, his inner call to pursue art and begin the journey of becoming an artist. *A Portrait of the Artist as a Young Man* essentially deals with an individual's inner awakening of his artistic soul. The novel shows Stephen's growing up as a child, his believe in Catholicism and Christianity, and a gradual awakening of the consciousness of an artist which developed in him. The whole novel progresses towards the point where Stephen finally affirms his own life as an artist. As can be noticed in the novel the journey of this affirmation of Stephen to finally embrace the life of an artist comes through many difficulties, rise, and fall of his spirit. The rise and fall of Stephen Dedalus can be compared to the myth of Icarus and Dedalus. Both Icarus and Dedalus rise, with the help of the wing created by the great artificer Dedalus, and flying too close to the sun both of them experience a devastating fall. In the novel Stephen, internally experience this rise and fall many times before the final redemption of his soul. Apart from this mythic parallel of Stephen Dedalus and the story of Icarus and Dedalus, another important aspect of Stephen's journey as shown in this novel is "Et ignotas animum dimittit in artes". This is a line from Ovid's *Metamorphosis*, its English translation is, "And he turned his mind into unknown arts". *A Portrait of the Artist as a*

*Young Man* begins with this line. The whole novel progresses towards that point when Stephen finally puts his mind in the unknown arts, unknown in the sense that it is authentically creative and new. The “unknown arts” which Stephen puts himself into is to realize a new attitude towards life as an artist, developing a new sense of direction after numerous rise and fall. What *A Portrait of the Artist as a Young Man* very vividly illustrates is the beginning of the journey of a modern artist. Stephen’s journey again continues in *Ulysses*, but in *A Portrait of the Artist as a Young Man*, the inner initiation to pursue a life of an artist is shown. This is the mythic journey, which is present in *A Portrait of the Artist as a Young Man*, a young man’s gradual inner or spiritual development of the awareness and receptivity to experience and accept the vision with which an artist’s life is initiated. Being incarcerated in the prisons of Catholicism and nationalism of Ireland Stephen Dedalus slowly overcomes guilt and fear of his nation, his family and religion. Again, it is important to mention that Joyce does not make Stephen a fully realized artist, Stephen’s mythic journey remains incomplete, many of his issues, for example his guilt arising from leaving his mother does not get resolved in *A Portrait of the Artist as a Young Man*. In *Ulysses* the disheveled artist, which Stephen becomes after his return from Paris to Dublin, faces various problems which again hinder him from pursuing the life of an artist. However, in this chapter the mythic journey of Stephen Dedalus as shown in *A Portrait of the Artist as a Young Man* will be concentrated upon. The journey of Dedalus is essentially a journey of realization of undertaking a life of an artist. Furthermore, this journey also involves an understanding of the essentials through which an object can be referred to as a work of art. Stephen Dedalus’s formulation of the aesthetic element of art, or it can be phrased as the aesthetic reality of art, which remains essential for any art to be what is known as “art proper” is very much significant analyzing the novel and the journey of Dedalus. Finally, the decision to

leave Ireland, to give an expression of the vision which Stephen sees through his epiphany and to “create the uncreated conscience of his race” marks the final leap of the journey which Dedalus undertakes. The book begins by showing Dedalus as a child, growing up in a Catholic society with all its rules and constraints, and as Stephen Dedalus grows up, he faces a struggle to be in harmony with his sexual activities, which remains in deep contrast with his Catholic dogmas. Slowly, as the book progresses Stephen Dedalus breaks free from the Catholic dogmas by being aware of how repressive religion has been over Ireland and its people, splitting them and repressing them and Dedalus also realizes his inner calling of the artist, which takes form into physical manifestation as a vision which Stephen sees, known as the epiphany of Stephen. Stephen realizes his responsibility as an artist towards his society, which is to create the uncreated conscience of Ireland, an Ireland that is lost under British Imperialism and lost by the split between the demand for Catholic and Protestant Ireland. Furthermore, Stephen also realizes his inner need to give expression to the vision of which he sees through his epiphany, to pursue the life of an artist. The mythic journey resides within all these events which Stephen’s life becomes a part of. It begins as Stephen as a little boy, slowly growing up and attaining the sense of an individuality. This sense of individuality remains in discord with the society which he identifies himself to be a part of. As these events progress in the novel, Stephen’s life moves in a manner similar to the myth of Icarus and Dedalus. In the myth, Dedalus creates wings for Icarus so that he can fly out of the labyrinth in which they get trapped. Icarus then, in order to get out of the labyrinth, flies high above the labyrinth. However, Icarus flies too high in overwhelming triumph and he flies very close to the sun which results in a devastating fall. Stephen’s life has been depicted in the novel as a continual rise and fall in *A Portrait of the Artist As a Young Man*. Stephen’s first involvement in sexual activity marks the first triumph, and his experience of

overpowering guilt marks the fall. Then, as the novel progresses, Stephen deeply involves with Catholicism and recognizes the repressive side of Catholicism, repressing his individuality as well as Ireland. In addition to the previous point Stephen also develops a sense of rising of his sexual desire, and finally, when he answers once again to his call of sexual desire, he becomes free from the chain of conventions of Catholicism in the then Ireland. However, this does not mark the second triumph of Stephen. Stephen becomes free of Catholicism and the conventions of his country and after this event Stephen experience an epiphany, which marks a call in Stephen's life, the call to pursue the life of an artist. It is from this point the second rising of Stephen actually takes place. When Stephen finally bids farewell to his life devoted to the Catholic Church he remains in a state of disillusionment as there remains nothing to look forward to in Stephen's life as offered to him by his society and Church. Spiritually Stephen remains in a Waste Land of total disenchantment as he walks on the strand of the beach in Dublin and contemplates these things. "Where" asks Joyce, "was his boyhood now? Where was the soul that had hung back from her destiny, to brood alone upon the shame of her wounds and in her house of squalor and subterfuge to queen it in faded cerements and in wreathes that withered at the touch? Or where was he?" (Henceforth *Portrait* 131). He was free, "unheeded" from the repressions of his society and "near the wild life of heart", however he, Stephen, was alone. And then suddenly occurred before Stephen,

A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips, where the white fringes of her drawers were

feathering of soft white down....She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to his in quiet sufferance of his gaze...Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot...The faint noise of gently moving water broke the silence, low and faint and whispering, faint as the bells of sleep ...Heavenly God! cried Stephen's soul, in an outburst of profane joy. He turned away from her suddenly and set off across the strand, His checks were aflame; his body was aglow; his limbs were trembling. On and on and on and on he strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him. Her image had passed into his soul forever and now word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped to the call. To live, to err, to fall, to triumph to recreate life out of life! A wild angle had appeared to him, the angle of mortal youth and beauty, an envoy from the fair counts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on!

...He closed his eyes in the languor of sleep. His eyelids trembled as if they felt the vast cyclic movement of the earth and her watchers, trembled as if they felt the strange light of some new world. His soul was swooning into some new fantastic dim uncertain as under sea, traversed by cloudy shapes and beings... Evening had fallen when he woke and the sand and arid grasses of his bed glowed no longer. He rose slowly and, recalling the rapture of his sleep, sighed at its joy. (*Portrait of the Artist as a Young Man* 131-133)

This vision of Stephen is an essential part of his mythic journey and it can be said it is this vision, which contains the self-realization of Stephen's life. It is this vision, which is the

authentic vision of an artist, and Stephen now must give his life to his creative vision, a vision that has emerged from the deepest core of his being. This vision emerged very spontaneously, like a sudden clash of thunder, it physically lasted for a few minutes, but its impact will remain with Stephen for the remaining time of his life as an artist. Joyce's description of this vision contains everything in a concentrated form of all which Stephen has faced, "to triumph, to fall, to recreate life out of life" (Henceforth *Portrait* 169), suggesting the rise and fall of Dedalus and Icarus of which Stephen's life is a parallel. Furthermore, another and the most significant purpose, which this vision fulfills, is the unfolding, within Stephen, the sensitivity of his own being. Stephen looking into the eyes of his own vision during his moment of epiphany can be said to suggest Stephen observing the artist, which exists within him. All which life has made Stephen experience, all these things culminate into this vision where a beauty beyond the senses and beyond this world has been experienced by Stephen's soul. The lines which are in the aforementioned quotes "His eyelids trembled as if they felt the vast cyclic movement of the earth and her watchers, trembled as if they felt the strange light of some new world. His soul was swooning into some new fantastic dim uncertain as under sea, traversed by cloudy shapes and beings" show the power, immensity, and profoundness of the creative being within Stephen. The artist hidden within Stephen has now been revealed to Stephen. This vision marks the beginning of the journey of the artist of a young man in the larger dimension of the mythic journey, and it is this artist who will appear in *Ulysses* and his journey will continue further. As the novel *Portrait of the Artist as a Young Man* progresses from this point onwards, the readers see Stephen Dedalus not as a young boy, but a young artist who gradually becomes ready to respond to his inner call. The more Stephen becomes conscious of himself as an artist, the more he is aware of the irrelevance of the society in which he belongs, and the hardships he will have to

face living in Ireland. Apart from the societal destitution, Stephen also has to sacrifice his family ties in order to become an authentic artist. All these he realizes as the novel progresses to its end when Stephen finally decides to leave Ireland “to encounter for the millionth time the reality of experience” and to create the uncreated conscience of his race. However, as these events take place Stephen develops his own understanding of what is art and Joyce writes in this novel by giving his definition of what is proper art. This understanding of “art proper”, proper art, remains very fundamental in indulging after Joyce’s definition of art, as well as this marks a significant part in the mythic journey of Stephen. This theoretical description which Stephen tells to Lynch his friend in the novel shows Stephen’s approach and understanding of art, which as his theory states is separate from other objects and concepts hitherto associated with art and is separate from those concepts and complete in itself. Much of what Stephen states about his understanding of art is revealed through his beatific vision as it is Stephen’s beatific vision which made him reveal the wisdoms of art.

*A Portrait of the Artist as a Young Man* essentially deals with an individual’s inner awakening of his artistic soul. Joyce in Stephen’s theory of art does not deal with an actual object of art, but contemplates and theorizes the elements which must be present in a work of art. The formulation, which Joyce makes in this novel of the aesthetic element of art, or it, can be said as the aesthetic reality of art, which remains essential for any art to be what is known as “art proper”, has been precise and exact. Joyce has borrowed from St. Thomas Aquinas three fundamental concepts of aesthetics, which are *integritas* or wholeness, *consonantia* or harmony, and *claritas* or radiance. Through an object, having wholeness, harmony and radiance it can achieve the essence and aura through which it can be referred to as “art proper”. A further question arises as to what is known as “art proper”. According to Joseph Campbell, James Joyce

categorizes “proper art” from “improper art” by stating, firstly, that improper art is that through which an individual would move towards the object, and at the same time improper art can also be that through which an individual would feel like refraining or moving away from the object. The first categorization of improper art, which is that of moving towards the object, is termed by Joyce as pornography. The best example that can be provided for this is advertisement. An object is advertised, and an individual would want to move towards the object, desire to own the object. Any form of art, which deliberately attempts to attract people, is an improper art in this sense. The second categorization, which is refraining away from the object, Joyce terms as social didactics. In the history of Western literature, beginning from the novels of Emile Zola to, for example, Gunter Grass, can be said to have been a part of social didactics, which provides criticism of society, criticism of various social systems, or the negative impacts of racism and communalism in human society and conscience. The “art proper” which Joyce has formulated, which includes the three aforementioned elements stated by Aquinas, is an image or object which an individual neither would want to move away from, or would want to possess. Joyce’s “Art proper”, according to Joseph Campbell in his interview with Bill Moyers named *Power of Myth*, is holding the object, not rejecting the object nor having the desire to possess it. Here, it becomes important to state the three aesthetic concepts, which Stephen Dedalus discovers in the novel and which he attains through seeing the sublime vision and by experiencing the aesthetic arrest. Wholeness can be defined as the first picking an object, and then seeing an object as a separate entity from the rest of the universe by putting a frame around it, as Dedalus himself states in the novel. This Dedalus says, is the first phase of apprehension, to apprehend the object as an independent and separate entity. Through putting a frame around it the object becomes incandescent as being “self-bounded” and “self-contained” (Henceforth *Portrait* 164), as

Dedalus himself says, upon the background of space and time which the object is not. As a result the artist can apprehend the wholeness of an object separate from time and space. The next of the three concepts is harmony. Harmony, very lucidly expressed by Joseph Campbell in two of his available videos, one *Power of Myth*, and another *Wings of Art*, is the object within the frame slowly attaining the position of being in harmony with other objects, which are present in the frame. For example, in a portrait there are several objects, or a picture captured by the human eye with a particular set of objects, or just an individual object being captured in a frame, must be in harmony with each of the other objects or within the elements of the single object. This harmony can be attained by synthesis of part to part, and then part to the whole (the whole being the entity which exists under the frame), as Dedalus states, "Having first felt that it is *one* thing you feel now that it is a *thing*. You apprehend it as complex, multiple, divisible, separable, made up of its parts, the result of its parts and their sum, harmonious. That is *consonantia*" (*Portrait of the Artist as a Young Man* 164). Resulting from achieving the wholeness and harmony of the object springs forth the radiance of the object. Radiance of the object is the transcendental element, which exists in "art proper", the aura of the object, which can only be silently realized. The moment the radiance comes forth, an individual is experiencing the actual aesthetic experience. It has been stated by various critics that up until now no Western work of art has dealt with this actual aesthetic experience. Through Radiance comes the subliminal experience of the artist. Joyce attempts to make Stephen realize, from his own aesthetic realizations, the ultimate aesthetic experience through the epiphany, which occurs in the novel. The epiphany occurs through the sublime vision, which Stephen sees, and to express his vision he pursues the life of an artist. Joyce believed that true art, or what is known, as proper art, art that is genuine in its own existence, is always static. Art is never dynamic or kinetic. True art is always static. The

vision of Stephen Dedalus likewise remains static and the subliminal experience inspires him to pursue the life of an artist. This static vision of true art is known as aesthetic arrest. It is this aesthetic arrest, surrendering to one's own vision, which made Stephen experience the epiphany, and his theory of art is very much associated with his beatific vision.

In the journey of the artist as a young man these three events, first Stephen's epiphany, second his intellectual understanding of his vision through formulating what is proper art, and third his resolution to leave Ireland, to leave his mother and family and his nation to pursue a life where Stephen Dedalus will have to put his mind into unknown arts and be an artist in its proper sense. Stephen gains at the end of this novel a new attitude towards his life, and also in *Ulysses* Stephen gains a new attitude which again makes him to carry on the journey. The mythic journey never ends as it remains an integral part of life in the characters of Joyce. The novel ends with the sense of an ending, not an ending in the real sense. *Portrait of an Artist as a Young Man* ends with a resolution, a new beginning of Stephen, the death of his old life and a beginning of a new spiritually transformed life of an artist. The mythic journey progresses in this novel through the life of Stephen in all its aspects, particularly the rise and fall of Dedalus and the recreating life out of life into a point of culmination after which a new life emerges, the life of an artist with a new sensitivity towards life, a new perception with which life will take its further progression. The novel ends with a mythological allusion, "Old father, old artificer, stand me now and ever in good stead" (Henceforth *Portrait* 196). The reference is to Dedalus, the man who puts his mind in unknown arts, and Stephen also calls to Dedalus as his Old father, the ancient archetype of the artist's soul which resides within Stephen. This recognition of Stephen with his core being, the awareness of an individual of his own true being is what the mythic journey fulfills in Joyce's works. However, the story of this modern artist will continue in another novel, *Ulysses*, where

Stephen will have to recognize in another human being his own true being, as here Stephen only recognizes the identity of his own true being through his vision.

### **Chapter 5- The Mythic Dimension In *Ulysses* (Part 1)**

In Joyce's *Ulysses* each chapter of the book parallels with an event in Homer's *Odysseus* and each event's significance relates to its mythological parallel. In addition to the parallels with Homer's *Odysseus*, Joyce's *Ulysses* is filled with various allusions of many things such as symbols of Christ and Elijah, the parallels with Dante's *Divine Comedy*, etc. This paper will attempt to study some separate parts of *Ulysses* in order to highlight the mythic dimension present in *Ulysses* through the mythic journey. In this book, Stephen Dedalus is again seen. He is back from Paris, and he is shown as a poet who is in deep internal turmoil. Stephen is a poet whose mind is filled with ego and he separates himself from others. He does not go to his father's house, and as the novel starts Stephen is shown again to have left with the intention of not coming back, or not being welcomed back, to the house in which he was living, the tower in Sandymouth Beach. As the novel progress, the readers meet Leopold Bloom who is a man working in an advertisement sector. He is a husband and a father. Bloom is impotent, he is now an unsuccessful husband and it began when his son, Rudy, died at the time of his birth. Molly Bloom, Leopold's wife, involves herself in having affair with other men, and this experience Bloom tries to accept with much hardship and pain as possible until the end of the novel *Ulysses*. However, Bloom is a man who, on the day when Joyce's novel takes place, June 16th, 1904, goes out and travels throughout Dublin. This day is like any other day, a normal day, but also a day with immense significance. Leopold Bloom's is in torment to have lost his son, and although this is not explicitly shown in the novel except for one or two parts, in the novel and any reader of *Ulysses* will be able to identify this. As a result, although not aware from the beginning, but as the journey progresses Bloom slowly becomes conscious of this fact that Bloom is in look out for a son, and this son is Stephen Deadlus. Stephen, on the other hand, destitute and homeless, roams

around from street to street, tries to present his complex intellect and his unique sensibility of art but fails as the people seem not to understand his theory. Stephen due to this becomes more filled with his ego. Now, as Bloom slowly realizes that his journey is a journey where he seeks a son, Stephen also realizes that his journey is a journey from which he seeks to get free from his ego, and also from the guilt which is internally tormenting him. The guilt is arising from his mother's death, and the image of his mother haunts him. Stephen, therefore, is in need of guidance from a father, which is Bloom. Therefore, the father seeks the son and the son seeks the father in the events, which occur in *Ulysses*. Perhaps out of many interpretations this is one way of looking at the progression of events in this book. This book is divided into eighteen chapters, and each chapter is titled with a name, not given by Joyce but by later interpreters of this book. Each chapter consists of an event and each event together constitute a journey in which, as mentioned before in the other chapters, Bloom is Odysseus and Stephen is Telemachus, the son of Odysseus. Now, it is again important to mention that the journey, which is the mythic journey, not only becomes a mythic journey in respect to the fact that the events in *Ulysses* parallels to *Odysseus*, but also because of the fact the human dimension, bounded by a particular space and time, can be transcended by human beings themselves into a larger and grander dimension. A simple action or a simple event can have a significance through which it becomes timeless or eternal in nature. In Joyce's *Ulysses* as Stephen seeks "what is the word known to all men" which is love, and Bloom, through his compassion and empathy, makes Stephen respond to him and through that Stephen realizes what is known as love. Just as Stephen and Bloom remains unaware of the fact that they are respectively looking for a father and a son, so the journey of which they are a part of remains a very human journey, but along with it their journey becomes a mythic journey transcending the everydayness of modern times representing the timeless and the

instant nature of eternity. The role of myth in Joyce's *Ulysses* is to provide an understanding of a spiritual journey of two human beings who find a new meaning in their lives, through being aware of that which is the cause of their suffering and in this process overcoming their suffering. In this sense the journey becomes a mythic journey as for both Bloom and Stephen this journey reveals to them a state of their own being which can only be suggested and cannot be pinned down into exact words. The presence of this element is also enough for a human journey to transcend itself into something larger and grander. Myth, in contrast with history, only expresses, through symbols and signs, the significance of any event and not necessarily the event itself. The event as a part of history is not important, the event is important as far as the significance is needed to be conveyed. Due to this reason, myths are not bothered about time and place. As mentioned before, throughout *Ulysses* both Bloom and Stephen become many characters, along with Odysseus and Telemachus, but at the end it is only themselves meeting themselves through these various characters. The role, which these various characters play, is to represent the significance, the hidden splendor, of the state of being which Bloom and Stephen pass through. It can be said that these states of being can be lived, but they cannot be comprehended consciously. For example, in Bloom and Stephen's father son relationship, Bloom plays the role of father and Stephen the role of the son, which begins from the Circe chapter of *Ulysses*. Stephen completely surrenders to Bloom after coming to full contact with his fear pain and guilt through a profound experience related with his dead mother. Stephen unconsciously knows he is no more able to keep these feelings of guilt and torment within himself and faints in front of Bloom, thereby suggesting a total surrender to Bloom. However none of them are aware of what they are doing, none of them are aware of the whole journey which they have taken to be summed up, or culminated in their meeting point. The mythic journey is a journey is not something separate

from the human journey, it resides within the human journey but provides a new dimension to it, a new light through which the ever occurring human journey can be seen. It is due to this that Joyce uses everyday events, simple and regularly occurring, to show that which is timeless and eternal. There exists a harmony in the way James Joyce synthesized myth with the everyday passing of events in *Ulysses*. It can be said Joyce discovered that which exists in the field of time but is timeless. Joyce, rather than concentrating and giving attention to the external events which changes with time, plunged inwards into the unconscious of man within which something eternal can be discovered. The harmony lies in the very way Joyce approaches his novel, which is to sum up 20 years of a man's journey into a 24 hour journey of another man's journey, and representing both these journey to be equal not in the physical sense but in the psychological sense. Odysseus roams around the world to meet with his son and be in a union with his wife again. Bloom also, being physically impotent and distant from his wife, roams around Dublin visiting various places, meets with Stephen, his spiritual son, and again Bloom goes back to his home and sleep beside his wife, despite much distance between them, and his wife despite all the distance ends with the affirmation of "Yes" suggesting she still accepts Bloom as her husband. Therefore, the mythic dimension in Joyce's *Ulysses* lies in the significance of the events and also, psychologically, not physically, Bloom and Odysseus are the same, and the mythic dimension is present in the psychological reality of man, the inner reality of human beings as he participates with his/her surroundings and with his/her own thoughts and emotions. This paper will aim to look at some chapters of *Ulysses* and illustrate the mythic dimension present in this novel.

This study will explore some chapters and situations in *Ulysses* and show the presence of the mythic dimension in relation to the mythic journey present in Joyce's novel. S. L. Goldberg

writes about Bloom in his essay “Homer and the Nightmare of History” that “Unlike Stephen, Bloom is not much aware of his own individual character, nor is he concerned with establishing any special relationship between himself and life. He is alive” (The Nightmare of History 29). To understand this quote is more or less to understand, according to this paper, Leopold Bloom and why Joyce makes him the protagonist of his novel. Bloom’s “common” journey is comparable to the grand journey of Odysseus precisely because Bloom is alive, and it is as common an expression as it is grand. In the Cyclops episode of Joyce’s *Ulysses*, where Bloom gets into a quarrel with a character named “The Citizen”, who is a violent nationalist. He becomes increasingly drunk, and his anger turns into violence upon Bloom, who goes to a place name Barney Kiernan’s pub to meet Martin Cunningham about the Dignam family finances. “The Citizen” is presented by Joyce as a hard Irish Nationalist, but with it he is also a bigot. Throughout the chapter, “The Citizen” accuses Bloom of belonging to a race which has contaminated Ireland, and talks about various problems faced by Ireland caused by the Jew. In this chapter the people who surround Bloom are filled with hatred, and demand solution towards a better Ireland by hatred and violence. Bloom is the only person who advocates for the opposite of hatred, Bloom says, “... it’s no use, says he. Force, hatred, history, all that. That’s not life for men and women, insult and hatred. And everybody knows that it’s the very opposite of that that is really life...Love, says Bloom. I mean the opposite of hatred.” (*Ulysses* 367-368). Bloom is all for life, he says in this chapter that he belongs to Ireland, and wants the people of Ireland to show love, not hatred. However, Bloom being a Jew, no one listens to him and at the end of the Cyclops chapter he is being thrown out of the pub. Joyce compares Bloom, or rather makes Bloom, while being chased out of the pub as Elijah descending into heaven. Bloom has been twice compared to Elijah, and in this chapter the parallel is noticeable as Elijah was a prophet

who warned King Ahab not to upset God and suffer misfortunes. “The Citizen” and the people he represents, blind Irish nationalists, will not listen to Bloom, who preaches love and is for life, not against it for the foolish reason of religious prejudice. Bloom in this novel, apart from being Odysseus, wanders like a prophet seeking someone to pass on his “religion”, his teachings about love. Stephen, in the Scylla and Charybdis chapter of *Ulysses*, talks about <sup>7</sup>his theory of Shakespeare’s Hamlet. S. L. Goldberg provides an analyses in his essay “Art and Freedom: The Aesthetics of Ulysses” about the theory of Hamlet of Stephen. He writes,

In the library chapter of Ulysses (" Scylla and Charybdis ") Stephen puts forward another theory-this time in terms of Hamlet...He restores art to its context in experience, and so restores meaningfulness and truth to art; the stasis of the artist's soul and the stasis of his art are meaningfully linked. If Stephen's theory is something of a parody of Shakespearian commentaries it is also something deeper...What urges him [to understand Shakespeare] is the need for explanation and understanding of his own situation. His theory is about Shakespeare but it is also about himself, and all other artists, too...Even though Stephen's theory seems a mere tour de force to his audience, it is a task of self-understanding imposed on him by necessity: What the hell are you driving at? I know. Shut up. Blast you! I have reasons. Amplius. Adhuc. Iterum. Postea. Are you condemned to do this? (205) The answer to this unspoken question is clearly, yes. The theory itself explains the necessity. When he is challenged, Stephen promptly says he does not believe it, but the reply comes glibly. His silent reflections reveal more than his protective speech-" I believe, Lord, help my unbelief" (211). Even if his theory is false in fact it is nevertheless, like the story of Odysseus, metaphysically true-"if we consider the matter well," says Vico, "poetic truth is metaphysical truth, and physical truth which is not in conformity with it

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<sup>7</sup> Stephen’s theory about Hamlet and his towards art is mentioned in the third chapter of this thesis.

should be considered false." The case of Hamlet lies at the heart of Ulysses, and Stephen's argument about it as a work of art explains why. (Goldberg 44-46).

In the above passage it is clearly mentioned the purpose and significance about the theory of art put forward by Stephen, and it is not only a theory of art put forward by Stephen to others in the library, but also a theory he has put in front of himself in order to understand his self. This theory shows the demand of Stephen to understand his situation of life as an artist, "a task of self-understanding imposed on him by necessity". As mentioned in the third chapter of this paper, Stephen's internal urge is to understand his situation in life, to get the answers of the theory of art he has proposed, "His theory is about Shakespeare but it is also about himself, and all other artists, too...it is a task of self-understanding imposed on him by necessity" (Goldberg 44). Bloom provides for Stephen this self understanding; Bloom unconsciously is that "particular hero" which Stephen seeks in Shakespeare. The mythic dimension remains ever present throughout *Ulysses* not only as a parallel to *Odysseus*, but through the individual journey which the character takes and the metaphysical encounters they come across. Physical truths may not conform to the metaphysical truths, but the metaphysical truths are experiential truths and as Vico's quote in the above passage shows should be rendered truth. It is also important to state that as the mythic journey progresses, Stephen and Bloom both feel a need to seek each other out, Stephen's understanding of life turns from metaphysics to metaphysic, from a theoretical point reflecting life to the moment of life, the "here-now", from which life will progress. In the second last chapter of *Ulysses* Ithaca, Stephen again becomes a new man, that type of "new" which he was in *Portrait* when he decided he will leave Ireland in the quest for art and to give his aesthetic vision an expression. What made Stephen into this "new", "born again" man is a realization he finds from Bloom, and this realization occurs to Stephen moving from theory and

intellect to life, from intellectual domain Stephen moves to the experiential domain of life. Metaphysics in this context can be defined as the art theory of Stephen, where he talks about being and substance and concepts which are beyond the physical dimension. Shakespeare being both Hamlet and his father's ghost, and so Stephen seeing Shakespeare having the substance of both the father and the son, hence having the essence of Christ, is metaphysics. This conveys Stephen's need to look out for a spiritual father from whom he will get to understand, from whom Stephen will receive help to "help his unbelief". As already mentioned Bloom is alive, he does not need to establish any special relationship with life. Stephen has yet to become alive, and hence he is the son, and Bloom the father. When this transmission of "knowledge" takes place, it takes place in the form of a realization, not a knowledge which the mind tries to grasp, but a consciousness of life in which the mind is content and life is being felt at the "here-now" moment in its totality. In such a state Stephen in *Ulysses* gets ready again to encounter the reality of life this point is felt. Alan Watts makes provides a very lucid definition of what is metaphysic in his book *Myth and Rituals in Christianity*. He writes,

Metaphysic. The indefinable basis of knowledge. Metaphysical knowledge or "realization" is an intense clarity of attention to that indefinable and immediate "point" of knowledge which is always "now", and from which all other knowledge is elaborated by reflective thought. A consciousness of "life" in which the mind is not trying to grasp or define what it knows. (*Myth and Rituals* 63).

The "metaphysic" realization of Stephen marks the end of his journey in *Ulysses*, as will be shown in this paper, and Bloom also content with "the rest of the world" goes to his house to sleep, also marking his end of the journey. It is not the end, but the sense of an ending with which the pages of *Ulysses* slowly run out, and at the end the book finishes with Molly's

affirmation, “Yes, Yes I will Yes” (*Ulysses* 800), which is perhaps the book’s most important message, that life should be affirmed in its totality. The living becomes the mythic journey, and the experience of being alive, which Bloom is and Stephen becomes, life itself, is transcended from the very angle of how it is commonly viewed and showed in a new light with more grace. It is not that Joyce is attempting to show anything which is separated from life, Joyce is very rooted in life and in the common everydayness of life, but the mythic journey and the mythic dimension exist precisely in the point where life moves from the point of “metaphysics” to “metaphysic”, from being something which is abstract and filled with concepts to something which is lived and experienced, and in that living and experiencing the presence of <sup>8</sup>grace can be discovered.

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<sup>8</sup> One might here remember to the second chapter of *Ulysses* where Stephen while in a conversation with Mr. Deasy tells God exists with the children playing out in the ground, referring the sameness of immanence and transcendence. The word grace refers to the realization of a profound truth or resolution which can be discovered by participating with life totally. Stephen experiences grace twice, first in *Portrait* as he finds the resolution to leave Ireland, and in *Ulysses* when he leaves Bloom’s house at dawn.

### **Chapter 5- The Mythic Dimension In *Ulysses* (Part 2)**

James Joyce's literary works as a whole can be summed up as a mythic journey. Excluding *Finnegan's Wake*, from *Portrait of the Artist to a Young Man* to *Ulysses* a clear journey can be seen, as Joseph Campbell writes,

...the process of total transmutation of the whole world of human experience from its earliest human stage...through the broadening and deepening, progressively clarified stages of a young male intellect in prime growth, until, in the episode of the first half of *Ulysses*, it has reached the impasse of one who "so loves his life" that he is in imminent danger of losing it. Whereupon a prodigious crack of thunder resounds:-"A black crack of noise in the street, here, alack, bawled, back. Loud on left Thor thundered: in anger awful the hammerhurler"- and an arrogant Stephen, who in spite of his flint-hard exterior is actually an interior jelly of phobias, sits frozen with unreasoned fear. "Came now the storm", we read, "that hist his heart". Immediately after which, the alchemical process commenced of *nigerdo* and *separatio* that was to culminate in the night scene of the brothel... (*Creative Mythology* 280-281).

This chapter begins with the analysis of Circe chapter of *Ulysses*. The mythic journey, the total transmutation of the human experience as it progresses, comes to a point which is named as the Oxen of the Sun chapter of *Ulysses*, chapter number 14. In this chapter, at one point a loud sound of thunder is heard by Stephen, and his fear trodden being within becomes very afraid. Bloom observes this and tries to convince Stephen that the sound is just of a thunder, but to no avail as Stephen goes to the brothel, perhaps his only place of escape from his own fear, and the night town brothel of Dublin has been labeled by Joyce as Circe. Circe is a chapter in *Ulysses*

which Daniel Ferrer in his essay, “Circe, Regret and Regression” writes, “...Circe is indeed a mirror, but a distorting mirror, one of those disquieting contraptions which introduce difference in the very place where one is seeking confirmation of one’s own identity” (Ferrer 229). Bloom is seen to visit his childhood memories, and in retrospection goes through various evaluations about his own self in this chapter. In addition to that Bloom’s fears are faced by him alone, and he overcomes them alone. In this chapter there is a constant shift from reality, as per the narration of the book goes, with the internal reality of the characters and there remains no dividing line. Bloom’s main part in this novel is to prepare himself as a guardian for Stephen, and before becoming that Bloom needs to redeem himself from the burdens of the past. In his surrealistic masochistic fantasies with Bella Cohen, where Bloom becomes a passive woman being beaten and tortured, perhaps arising from the passivity of Bloom being impotent, Bloom converts his pain into a sort of <sup>9</sup>pleasure. However, a couple of scenes later when Stephen breaks the light with his ashplant, and Bella demands money for it; Bloom faces Bella and defends Stephen. It can be assumed that the reason behind Bloom thinking about these surrealistic fantasies is he is becoming ready to be Stephen’s father.

In this chapter of *Ulysses* what happens with Stephen, and this is perhaps the most significant part, the culmination point of the mythic journey of *Ulysses*, is Stephen and his fear and ego, his long suppressed fear arising out of guilt from his mother’s death dissolves completely, and this is what Campbell means by the term *nigredo*, an alchemical language meaning “blackness” or that which remains after a matter totally disintegrates to the point where it is left with nothing. Here it can be related to that point where Stephen, in his vision, while he is dancing with the prostitutes, confronts his mother and as that moment reaches its total climax,

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<sup>9</sup> There is no particular evidence of it except for the fact that it is in Bloom’s interior mental landscape where he becomes a passive woman and is tortured by Bella Cohen. Perhaps another interpretation of this is Bloom internally is harmonizing himself with the fact that he is impotent and cuckold.

where Stephen tells “*Non serviam!*”, “I will not serve”, and a couple of moments after this, “He [Stephen] lifts his ashplant high with both hands and smashes the chandelier Time’s livid final flame leaps and, in the following darkness, ruin of allspace, shattered glass and toppling masonry” (*Ulysses* 583). This is the point where Stephen’s disintegration is happening, his ego, fear and guilt are being challenged to the most extreme and Stephen, drunk, is fighting them internally. Stephen goes out of the brothel running and Bloom goes with him for his safety, and at this point another event has to be mentioned which is Stephen and Bloom’s confrontation with two English police officer patrolling the night streets. A series of conversation occur between drunken Stephen and those police officers with a sober Bloom saving Stephen. At one point Stephen tells Bloom, “My center of gravity is displaced...Struggle of life is the law of existence...but in here it is I must kill the priest and the king” (*Ulysses* 588). It is within Stephen he must kill the priest and the king, Stephen is slowly moving towards the point of *nigredo*, slowly disintegrating as he realizes within himself the problems which are halting his progress as an artist. Stephen was from the beginning of *Ulysses* seeking the solution of his problems, as is mentioned in the first part of this chapter, and hence he was separated from the “<sup>10</sup>substance”, or the “<sup>11</sup>fundamental”. At the end of the Circe episode Stephen faints while reciting lines from various poems. Stephen slowly lies down in sleep and Bloom holding his ashplant and hat looks down at him. At this point, Bloom sees his dead son Rudy appearing from a dark corner of the streets and Bloom sees him with astonishment. Bloom sees within Stephen Rudy, Bloom at this point totally accepts Stephen as his son, the son which died as a child but appeared again as Stephen Dedalus. This is the point of transubstantiation, of the meeting of Father and Son within Christ, of the meeting of Telemachus and Odysseus; Stephen surrendering to Bloom and Bloom

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<sup>10</sup> Substance is referring to Christ the Son and the Father becoming one; transubstantiation of Spirit

<sup>11</sup> Stephen in Circe episode plays open fifth when Bloom enters in the whore-house of Stephen. The open fifth refers to the point where the fundamental (Bloom) and the dominant (Stephen) meets

accepting Stephen as his son. This is the culmination within the mythic journey, the interval as referred by the open fifth played by Stephen, a point where there is no way to go up, so the movement takes an interval and slowly begins to settle down. The crisis of Stephen is solved, although he gets aware of it later on. Bloom accepts Stephen as his son and the Circe chapter ends. In the next two chapters of *Ulysses* Stephen and Bloom interact. In the first of the last three chapters of *Ulysses*, Eumaeus, Bloom takes Stephen to a cabman's coffee shop. The semi-conscious Stephen slowly recognizes Bloom. In Homer's *Odysseus* Eumaeus is the part where Telemachus recognizes Odysseus as his father when Odysseus reveals himself to Telemachus. In *Ulysses* Bloom, throughout the conversation tells Stephen many things, to work and make plans for him to be a singer and be his manager. He also gives Stephen a photo of his wife Molly, and hopes that perhaps Molly will give up Boylan for Stephen. Although Bloom and Stephen's conversations are not in well tuned with each other, as Stephen has a theological and poetic mind, where as Bloom contains a scientific mind, however it is written, "Though they didn't see eye to eye in everything, a certain analogy there somehow was, as if both their minds were travelling, so to speak, in one train of thought." (*Ulysses* 652). And after some moment Bloom says to Stephen, "It will (the air) do you good, Bloom said, meaning also the walk, in a moment. The only thing is to walk then you'll feel a different man. It's not far. Lean on me" (*Ulysses* 657). In their conversation in this chapter, although there were no agreement of opinion and both of their mindset and views were different, but in some way a certain analogy made them move their thought in one direction. This line is a clear indication of the whole purpose of this paper. In one train of thought both their thoughts were moving, Stephen and Bloom are clearly now in a relationship as in their sense of direction there is oneness, and the certain analogy mentioned in the above quoted line is the presence of the mythic dimension in the regular life of Stephen and

Bloom. Bloom is the father who tells Stephen to lean on him, a father telling his young son to trust, and then they both walk towards Bloom's home, Ithaca. Bloom tells Stephen walking will make him a different man, rejuvenating him from his fatigue and drunkenness. As Bloom and Stephen starts to walk towards their house it are written, "The driver never said a word, good, bad or indifferent. He merely watched the tow figures, as he sat on his low-backed car, both black-one full, one lean, walk towards the railway bridge, *to be married by Father Maher.*" (*Ulysses* 633). As a result, Bloom and Stephen are in a communion with each other, as both of them walk and talks about various issues, "sirens, enemies of man's reason, mingled with a number of other topics of the same category" (*Ulysses* 633). This is end of Ithaca, the point where Stephen and Bloom are in full recognition of the fact that there is a union between them. Beginning from the Oxen of the Sun, Stephen gets scared, and after facing an ultimate crisis Stephen surrenders and gets ready to accept Bloom, and after accepting Bloom Stephen recognizes between himself and Bloom a communion. Slowly Stephen is moving to that point where again, like when he was a young man, Stephen "goes to encounter for the millionth time the reality of experience" (Henceforth *Portrait* 169).

In the Ithaca chapter both Bloom and Stephen's journey finishes with not an ending, but as far as the novel is concerned with the sense of an ending. Their life will continue, but in *Ulysses* their mythic journey come to an end point, which is the starting point of another new beginning. After coming inside the house Bloom offers Stephen Cocoa with milk which was saved for Molly. Here, it again can be seen that Bloom is affirming his relationship to Stephen. After that Bloom and Stephen engage in various conversations, and many self reflections of both Bloom and Stephen occur through themselves and one another. In this episode, Bloom secures a future for Stephen, thinks how Stephen can be made into a financially successful writer, and

makes Stephen Bloom's Italian teacher as well as Molly's singing partner. Bloom senses in Stephen "...a quick young male familiar form the predestination of a future" (*Ulysses* 691), and Stephen sees in Bloom, "...a profound ancient male unfamiliar melody the accumulation of the past" (*Ulysses* 690). Furthermore, Bloom and Stephen both are in their little world confronting a bigger world which is being expressed as "the incertitude of the void". Both Stephen and Bloom are uncertain of how life progresses, from existence to non existence how will the journey be, perhaps for the reason that life itself is a destination without any purpose, the incertitude of the void is from where life springs out and that is from where life will go to. The journey itself holds the significance, "...he [Stephen] had proceeded energetically from the unknown to the known through the incertitude of the void" (*Ulysses* 700), and Stephen has "known", which perhaps in a wider context also refers to being free from his inner fear guilt and uncertainties. It was Stephen's ego which made him unfamiliar, in experience, with the word which is known to all men, love, and Stephen, through achieving the ability to identify himself in another person, to accept the other, being a part of a father-son union, has finally. It is this point which Stephen thinks about as mentioned in the first chapter of thesis. The *Nacheinander* and the *Nebeneinander*, also can be referred to as Space and Time. In this chapter Stephen has transcended Time and Space, has become one again with the father who was lost in the "deep dark "adiaphane"". Stephen's inability to love due to his ego is broken by Bloom by Bloom's acceptance of Stephen, Bloom's recognition of Stephen as a son he never could have. After this Stephen and Bloom see the light coming from Molly's room, which symbolically refers to Stephen's new realization of life, Stephen and Bloom, "Silent, each contemplating the other in both mirrors of the reciprocal flesh of theirhisnothis fellowfaces" (*Ulysses* 706). The recognition of father and son, Odysseus and Telemachus, as well as Stephen recognizing a new substance of

life through the Father, referring to the Christ metaphor, all occur through Stephen and Bloom seeing each other through each other in the mirror. Hidden in the various exchange of words in this chapter Joyce subtly planted his substance, the meeting of two existences as one and the separating of one existence as two but with the realization of this oneness. Bloom's suggestiveness and eloquence is treated by Joyce in equal measures as Stephen's aesthetic imaginativeness. Both Bloom and Stephen are aspects of the same person, Bloom who has wandered around whole of Dublin at the end goes to sleep in his bed, like a child, and Stephen depart to face world. Here, it can be assumed that, using the analogous language of myth, Stephen has become Odysseus and Bloom Telemachus. Through this, Joyce has shown the oneness existing between Bloom and Stephen. However it has to be asked that why Stephen should deny the offer of Bloom to stay with him, and go off being a keyless citizen, a vagrant artist. The "centrifugal departer", Stephen, separates from the "centripetal remainder", Bloom, perhaps because an artist is created by the society in which he lives, but also never becomes a permanent part of it. Stephen now must express his realizations through his art, being a child reared by a father Stephen must now go to onto become a father. It can be noticed that there are many elements in *Ulysses* as well as in *Portrait of the Artist of a Young Man*, which upon appearance looks opposite but Joyce put them side by side. The reason is two things are opposite only in appearance; in essence both are the same. Joyce shows Stephen beginning his birth in *Portrait* as a body, but the novel ends with the birth of his soul. In *Ulysses* Bloom and Stephen, who are shown as two characters with two different mindsets, one scientific and practical, and another aesthetic and theological become one. In a broader context, and as is the thesis of this paper, Joyce designed his work upon the same principle. Bloom's journey and Stephen's journey all are a common man and an artist's journey, however within them is hidden the splendor and

significance that lies in grand journey written in epics, such as the journey of Odysseus. Stephen's journey ends with him leaving the house of Bloom to encounter for the "millionth and first time" to encounter reality, and to "forge the smithy of his soul" (Henceforth *Portrait* 169). It was mentioned in the last chapter of this paper about a distinction between metaphysics and metaphysic. What occurred with Stephen throughout *Ulysses* was that he attempted to theorize his aesthetics regarding his view of Shakespeare, which underneath revealed and reflected the problem of his life, as is discussed in the previous chapter. However, the moments in which Stephen gradually starts to be free from his internal problems are shown in *Ulysses* only as moments, where not the intellectual Stephen but the human Stephen was responding. In the Ithaca chapter, Joyce showed Stephen's revelation not through direct expression of what happens to Stephen and what lesson he attained, rather he showed, through the moment of here and now, which transcends Time, Space, and going back to the definition again "Metaphysical knowledge or "realization" is an intense clarity of attention to that indefinable and immediate "point" of knowledge which is always 'now' " (*Myth and Rituals* 63). Hence, what Stephen attains through this mythic journey and what Bloom gives to Stephen is not an intellectual understanding, but an experiential understanding occurring through Stephen's realization in that exact moment.

As the book progresses towards its end Bloom, now alone, goes to his bed to sleep, Odysseus now enters his home. After this a series of things are written about Bloom, from him listing of all the expenses of the day, all that happened with Bloom and finally going off to bed. At one point it is written about Bloom,

he would wander, selfcompelled, to the extreme limit of his cometary orbit, beyond the stars....disappearing from the constellations of the Northern Crown he would somehow reappear reborn above delta in the constellation of Cassiopeia and after incalculable eons

of peregrination return an estranged avenger, a wrecker of justice on malefactors, a dark crusader, a sleeper awakened....(*Ulysses* 736)

Bloom thinks of him wandering far beyond the stars, reborn in the “constellation of Cassiopeia” and return as a victorious hero. The very next moment Bloom concludes such a return is impossible as space can be “reversible”, one can come and go to one place, but time is “irreversible”. Then, he says he will not wander the cosmos tonight because it is very late, and Bloom feels comfortable in his home on the bed with his wife. Bloom has come home, Odysseus/Bloom has already undertaken a journey and he thinks of other journeys but become content with the present moment. Stephen goes off to encounter the world, and Bloom feels no need of doing that, he wants to rest besides his wife and for now Odysseus’s journey ends and he is to be in a state of stasis, non-movement, and rest in contrast to the ever moving state when one is in a journey. The final triumph of Bloom is when he remains in equanimity with the fact that his wife is sleeping with other men. He is not outraged by Molly’s action, “the matrimonially violated had not been outraged by the adulterous violator of the adulterously violated” (*Ulysses* 744). Bloom then has a little conversation with his wife Molly before going to sleep. In Bloom’s thinking it can be seen that there are references to various stars and constellations, faraway lands of “milk and honey”. Stars are Bloom’s metaphor, but this metaphor is less in correspondence with Newtonian views and more associated with a spiritual view.<sup>12</sup> Bloom’s association of stars, the cosmos, and vast Earth outside all are within him. For example as a comet “he would wander, selfcompelled, to the extreme limit of his cometary orbit, beyond the stars...” (*Ulysses* 735), is something which Bloom already has undertaken, it is the mythic journey of Bloom where he

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<sup>12</sup> This is similar to the idea of Giordano Bruno where he says all opposite are one and of the same essence, and therefore that which is the universe outside is Bloom inside. Bloom is not separate from the universe which he thinks about. It is through journeying this universe within him that Bloom attains peace and his mythic journey progresses towards its sense of reaching its final mark.

goes off from his house, travels to various places from his house and after, “eons of peregrination return an estranged avenger, a wrecker of justice on malefactors, a dark crusader, a sleeper awakened....” (*Ulysses* 736), Bloom participating in communion with Stephen in a father son relationship, has returned home, Bloom/Odysseus has returned home, after orbiting the cosmos, to the “melon-bearing Molly”, “the plump mellow yellow smellow melons” (*Ulysses* 743), and this represents the Earth for Bloom in the vast cosmos, Bloom’s ever familiar promise land. Molly is the final destination of Bloom. Through this Bloom’s mythic journey concludes for the day with a sense of an ending. Stephen has attained his realization, and Bloom has found his earth in the vast cosmos, his “home”, his place of certainty in the “incertitude of the void”. In one part of Ithaca an important moment comes when above Bloom and Molly, resting in bed, there is above them an “inconstant series of concentric circles”. In Dante’s *Divine Comedy* when he sees the beatific vision of the Trinity in God’s haven, in the third part of the *Divine Comedy*, *Paradiso*, he also sees behind him three concentric circles. Joseph Campbell, in his lecture *Wings of Art* points this is the “Earthly” equivalent of the beatific vision of Dante, the earthly paradise of Joyce. Joyce presents not with the Trinity, but with a male and a female. Campbell also mentions that this is a presentation of the sacred relation of the male and the female, the androgynous being, which symbolically represents the union of Bloom and Molly. Therefore Bloom’s arrival to Molly results in the beatific vision, the Earthly Paradise. After this Bloom goes off to sleep and the final mark of Bloom’s journey for the day has been reached.

## **Chapter 6- Conclusion**

In both *Portrait of the Artist as a Young Man* and *Ulysses*, a journey is present, and Joyce to an extent made it apparent that this journey is in a union of an individual with something which is large and grand but not separate from life. The journey, which Joyce's characters make, is not a journey of will; Joyce's characters do not deliberately undertake the journey. The journey is spontaneous, as spontaneous as the everyday passing of life; and it can be noticed that Joyce's characters undertake a "journey" which is a part of their everyday living. For Joyce life itself becomes a journey, life is a becoming with the gradual realization of its significance, and the significance remains not in any destination but in the journey itself. The significance of life can only be realized by living life with a total intensity. Stephen in *Portrait of the Artist as a Young Man* goes through an epiphany; however, this epiphany does not give him any knowledge. The epiphany only provides Stephen with wisdom, and a resolution to move on further with his life to become an artist. Bloom in *Ulysses* creates a space and an offering where Stephen can rediscover himself through recognizing love. Bloom does not give Stephen any knowledge, but only a wisdom through which Stephen again becomes resolute to move on with life as an artist. Bloom himself is shown to be a great learner from life, and after establishing his relation with Stephen, goes off to sleep being content. Myth provides light to the significance of life, to the hidden splendor of life. It can be assumed that the very purpose of Joyce behind using the mythic method is to provide an expression to the hidden splendor of life, for life in its essence cannot be verbalized, it cannot be articulated directly. Stephen's relationship with Bloom represents an individual's direct relationship with life, for Stephen rediscovers himself through Bloom as Bloom makes Stephen recognize love and therefore open up a space where two human beings can participate in a communion and recognize themselves in one another. Hence, Joyce's

characters are very much rooted in life. The view through which an individual perceives life, the mental construction of an individual about what he calls life, is very much separated from how life actually is. However, what life itself is cannot be comprehended by the intellect, because every answer provided by the intellect of what life is would be an answer separate from life. It can be said that an individual can know what life is if he/she directly lives it, there is no other way. Both the spheres of objectivity and subjectivity needs to be transcended so that “man may wake up to the world which is concrete and actual, as distinct from that which is purely abstract and conceptual” (*Myth and Rituals* 15). Therefore, in *Ulysses* the protagonist is Leopold Bloom, who is Christ, Elijah and Odysseus, and Bloom is the protagonist because he is not aware or concerned with his own individualism as Stephen is, and because he has no particular relationship with life because “he is alive”, as S L Goldberg states. Bloom’s journey is that of living, whereas Stephen’s journey is about attaining a new realization of life. As stated in previous chapters of this study, the mythic journey is not separate from the journey of life, it is an intricate part of the human journey and the purpose of the mythic journey, as this paper aimed to show, is to highlight the vivacity and radiance of life. The journey is a never ending journey, the journey is life itself and both of Joyce’s novels concern themselves with some moments of life as individuals become more aware, more alive to realize what life is. Bloom becomes content with life as his journey slowly finishes for the night, and Stephen goes off to encounter reality again, but not being the same Stephen that was noticed in the beginning of the book, another Stephen who is more aware of his self in relation to life. Stephen goes of being “alive” like Bloom, he wakes up from his ego, from the world which is abstract and conceptual. This journey of recognizing oneself is the mythic journey.<sup>13</sup> Recognition of oneself and through that the

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<sup>13</sup> Bloom recognizes himself as a human being, and that is why he sees the human being in Stephen whereas all other characters see Stephen as only an artist, like Mulligan.

recognition of life can be said to be the primary purpose of *Ulysses*. Myth reveals the deepest truths of life, for within myth there exists no time and each moment becomes no moment at all but eternity, 24 hours of Bloom or 20 years of Odysseus, all become a part of eternity. Myth provides human beings with the realization that human beings are not a separate part of life, human beings are themselves life and this “truth in question is not an idea but a reality-of-experience so fundamental and alive that we cannot “pin it down” and know “about it” in exact terms.” (*Myth and Rituals* 19), and that is why the mythic journey of Bloom and Stephen is a journey very much rooted in the day-to-day living life. Mythic journey is precisely the inner realization of individuals, the realization of the inner reaches of a human being, which is beyond his conscious control, as it reveals to him life as a living truth. Both *Portrait of the Artist as a Young Man* and *Ulysses* provide an understanding of this through Joyce’s own aesthetic dimension of mythology.

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